

D R W H ONIGHTMARE OF EDEN 5K

BY

BOB BAKER

DIRECTOR	***	ALAN BROMLY
PRODUCER	***	GRAHAM WILLIAMS
PA	***	CAROLYN MONTAGU
AFM	***	VALERIE McCRIMMON
ASSISTANT	***	MONICA RODGER
SCRIPT EDITOR	***	DOUGLAS ADAMS
FUM	***	JOHN NATHAN-TURNER
DESIGNER	***	ROGER CARR
DESIGN ASSISTANT	***	CAROL SMITH
PROP BUYER	***	ROBERT FLEMING
COSTUME DESIGNER	***	ROBERT JARVIS
MAKE-UP ARTIST	***	JOAN STRIELING
VISUAL EFFECTS DESIGNER	***	COLIN MAPSON
LIGHTING	***	WARWICK FIELDING
T.M.	***	TERRY BRETT
SOUND SUPERVISOR	***	TONY PHILPOT
GRAM OP	***	ANDY HUNTER
VIDEO EFFECTS	***	A.J. MITCHELL
VISION MIXER	***	NIGEL FINNIS
SENIOR CAMERAMAN	***	PETER HIDER
CAMERA CREW	***	11
FLOOR ASSISTANT	***	ALISON PARFETT
SCENE CREW	***	CHICK HENNINGTON
VIDEOTAPE EDITOR	***	ROD WALDRON
INCIDENTAL MUSIC	***	DUDLEY SIMPSON
SPECIAL SOUND	***	DICK MILLS

TRANSMISSION SATURDAY 1ST DECEMBER 1979 DURATION 22'45"SPOOL NO 410955PROGRAMME NO LDL/B014E/71/X



DR WHO

SERIAL (5K)

"NIGHTMARE OF EDEN"

Director: Alan Bromly

CAST LIST

DR WHO .....	TOM BAKER
ROMANA .....	LALLA WARD
K9 (VOICE) .....	DAVID BRIERLEY
RIGG .....	DAVID DAKER
TRYST .....	LEWIS FIANDER
DYMOND .....	GEOFFREY BATEMAN
STOTT .....	BARRY ANDREWS
DELLA .....	JENNIFER LONSDALE
SECKER .....	STEPHEN JENN
FISK .....	GEOFFREY HINSLIFF
COSTA .....	PETER CRAZE
P.A. ANNOUNCER(VOICE).....	GEOFFREY HINSLIFF
COMPUTER VOICE .....	PAMELA RUDDOCK
CREWMAN 1 .....	RICHARD BARNES
CREWMAN 2 .....	SEBASTIAN STRIDE
CREWMAN 3 .....	EDEN PHILLIPS
PASSENGER 1 .....	ANNETTE PETERS
PASSENGER 2 .....	LIONEL SANSBY
PASSENGER 3 .....	PETER ROBERTS
PASSENGER 4 .....	MAGGIE PETERSEN

EP.2

RUN TK

Opening titles  
Dur: 32"

SOF

S/I T/J's

TJ1 Nightmare of Eden

TJ2 by Bob Baker

TJ4 Part Two

RECORDING BREAK

(TK & TJ's next)



"DOCTOR WHO"

EPISODE 2: 'NIGHTMARE OF EDEN'

by

Bob Baker

(USE SHOTS 160-160A  
FROM 1/30 IN EDITING)  
(REPRISE)

2 / 1. INT. LOUNGE.

160) ROMANA + SCREEN	(ROMANA GASPS AND
160A) CU FACE	TRIES TO GET THE
160B) ROMANA + MOTH	MOTH-LIKE CREATURE
160C) ROMANA + SCREEN A/b	OFF HER NECK.
	THE CREATURE HAS
	STUNG HER.
	SHE FALLS TO THE
	FLOOR)

MODEL SHOT TWO

EMPRESS + HEKATE LOCKED TOGETHER

(1 next)



/SMOKE FROM HOLE//20(Vlad), 1U, 4L B7/2 / 2. INT. CORRIDOR.BOOM B7161. 2 O(Vlad)K9 a/b  
He completes cutting hole(K9 COMPLETING THE  
HOLE IN THE HULL)162. 1 U + PATS K92-s RIGG/DOCTOR  
PAN them L to panel  
They pull it awayRight Doctor,  
RIGG: /Give me a hand(THEY PULL THE  
PANEL AWAY.)163. 4 LCS Hole. Smoke pours out,  
then MANDREL 1 appearsTHEY ARE CONFRONTED  
WITH BLUE MIST  
OUT OF WHICH  
LURCHES MANDREL, A SLIMY  
MUD CREATURE FROM THE  
SWAMPS OF EDEN, ITS GREAT  
ARMS GRASPING  
TOWARDS RIGG AND THE  
DOCTOR.164. 2 O(Vlad)

W/A DOCTOR L, K9 R.

DOCTOR runs to RIGG R

RIGG IS SLASHED ON  
THE ARM BY THE MANDREL.  
A YELL FROM RIGG.  
THE DOCTOR PULLS  
HIM AWAY FROM THE SECOND  
SWING)THE DOCTOR: <sup>Quick</sup> / K9! K9!(K9 FIRES AT THE  
MONSTER.  
IT ROARS WITH PAIN  
AND MOVES  
BACK INTO THE MIST.165. 1 U

2-s DOCTOR/RIGG

AS THE CREATURE  
DISAPPEARS INTO  
THE MIST RIGG AND THE  
DOCTOR STAND THERE AMAZED)RIGG: What the devil was that?THE DOCTOR: I don't know.

...

RIGG: But how in the name of the suns  
did it get on board?

(THE DOCTOR GIVES  
A BAFFLED SHRUG)

First the collision. then my navigator  
killed, now a  
monster roaming round my ship,  
inexplicable!

THE DOCTOR: No. Nothing's inexplicable.

RIGG: Then . . . explain it?

THE DOCTOR: It's inexplicable. K9, we'd  
better put it back.

(THE DOCTOR HOLDS  
THE PANEL BACK IN  
PLACE.)

166. 2 O(Vlad)

W/A. Hole L, DOCTOR/  
RIGG/K9 R.  
K9 starts welding

K9 WELDS IT  
ROUGHLY IN PLACE)

167. 1 U

2-s DOCTOR/RIGG A/b

RIGG: It must have been that that killer  
Secker.

THE DOCTOR: Maybe. But Secker was a  
dead man already.

RIGG: What do you mean?

Zoom in to MCU RIGG

THE DOCTOR: He was taking Vraxoin.

(RIG'S LOOK -  
"OH NO?" )

TAPE STOP/

/INSERT NEW PANEL/

/3 move R. to Pos. C  
/1 to Pos. R inside set/



(On 1)

- 2/3 -

EDEN SOUNDS

(32)

/2C, A2/

2/3. INT. LOUNGE.

168. 2 C

MCU ROMANA on floor  
Head turns

(ROMANA ON THE FLOOR  
OF THE LOUNGE.  
THE EDEN NIGHT STILL  
IN THE BACKGROUND  
WITH ALL ITS JUNGLE NOISES  
CLOSE ON ROMANA.

BOOM A2

RECORDING PAUSE

STOTT LEAVES SET  
STANDBY DELLA  
TRYST ONTO SET

(2 next)

- 2/ 3 -

(47 on 5)

168A. 3 /5D A3/  
DOCTOR + RIGG 2 / 4. INT. CORRIDOR. BOOM A3

169. 5 D ENTER CAM.R BOOM A PULL BACK/

MLS end wall.  
RIGG in R to L of shot  
DOCTOR in R to R of shot  
Pull back as they  
walk to cam.  
K9 behind them C.

(DOCTOR RIGG AND  
K9 MOVING BACK  
TOWARDS BRIDGE)

RIGG: None of my passengers could have  
brought it on the ship.  
board

THE DOCTOR: Dymond's ship?

RIGG: No. I've scanned it. / I'll scan  
the Empress again.

THE DOCTOR: The vrax must be found.

RIGG: It's bad stuff.

THE DOCTOR: It's bad stuff! / The worst.  
I've seen whole planets ravaged  
by it, whilst the merchants make fortunes  
out of it.

RIGG: Your people knew it would be on  
board did they?

DOCTOR stops  
RIGG stops

THE DOCTOR: My people?

Well,  
RIGG: / You're an agent aren't you?

THE DOCTOR: No. I'm the Doctor. I  
keep telling you.

RIGG: But who do you work for?

(Pause next)



(169 on 5)

- 2 / 5 -

DOCTOR out R  
RIGG shrugs +  
follows out R.

THE DOCTOR: Work for?  
I don't work for anybody. I'm just  
having fun.

(RIGG SHRUGS IN  
INCOMPREHENSION)

RIGG: Everybody works for somebody.

RECORDING PAUSE

DOCTOR ROUND SET

CAM.5 + BOOM A PUSH IN?

(5 next )

- 2 5 -

DRINK FOR RIGG IN NEXT  
SCENE SET UNDER CONSOLE?

/3B, 2B, 1B, 5A A1/

2/5. INT. BRIDGE.

BOOM A1

170. 3 B

MLS 2 empty seats +  
console. PAN R. to  
doors. They open.

RIGG enters followed by  
DOCTOR. PAN them R,  
RIGG pushes controls +  
steps back.

(RIGG GOES TO THE  
SHIP-SCAN A GRIDDED  
SCREEN WITH  
ANTENNA ON THE TOP)

RIGG: If there's any Vrax on board it'll  
show up on the scan -

(HE OPERATES THE  
MACHINE THE ANTENNA  
COVER THE SHIP)

1st INSERT Shot: 170A  
on ship scan

THE DOCTOR: You can check the whole  
ship with this?

RIGG: Every nook and cranny.

RIGG steps forward,  
pushes another control,  
steps back again.

Nothing in the forward section -

2nd INSERT Shot: 170B  
on ship scan /3 into Tight 2-s/

(PAUSE)

171. 3 B

TIGHT 2-s RIGG/DOCTOR

THE DOCTOR: Secker kept his in the  
luggage area. I took what was left,  
then someone took it from me - after  
he'd stunned me that is.

RIGG: Who?

THE DOCTOR: Who indeed?

3rd INSERT Shot: 171A  
on ship scan

(PAUSE)

/3 out to Wider 2-s A/b/



172. 3 B (THE SCAN COMPLETES)

Wider 2-s RIGG/DOCTOR A/b

RIGG forward, shuts  
off scan, steps back.

RIGG: Nothing.

THE DOCTOR: Is there any possible  
shield against this scan?

RIGG: No.

DOCTOR: Really?

RIGG: Well, could be. It would  
have to be too small, to hide any  
useful quantity of the stuff.

THE DOCTOR: Hence that small thick tube.  
very mysterious.

173. 2 B (AS DOCTOR MOVES L)

MLS DOCTOR/RIGG

Hold 2-s as they  
move to console

RIGG: Yes, but this drug's not  
our most pressing problem.

THE DOCTOR: Yes I know. We've got to  
get the ship separated.

174. 1 B

MCU DOCTOR

RIGG: But how, we can't get through to  
the power unit/

(PAUSES)

THE DOCTOR: / There may be a way we can do  
it using my ship./

175. 2 B

MCU RIGG

RIGG: Your ship? Yes, where is your  
ship anyway?/

176. 1 B

MCU DOCTOR A/b

177. 2 B

MCU RIGG A/b

THE DOCTOR: Oh, around./

178. 3 B

2-s DOCTOR/RIGG

RIGG: There you go again. How do I  
know I can trust you?/

THE DOCTOR: Or I you Captain.

RIGG: That's hardly the point.

179. 2 B THE DOCTOR: Who's helping whom? /  
MCU RIGG A/b .

(A PAUSE.

RIGG SHRUGS)

180. 1 B RIGG: Alright. What do you want me to do? /

2-s

DOCTOR Turns +  
goes out

THE DOCTOR: When I give the word, I want Dymond to put his ship on full power. Trust me Captain. /

180A. 2  
MCU RIGG

RECORDING PAUSE

POSSIBLY DO THESE ON THE RUN

170A. 3B + 5A (5A on Monitor in set)

3B Tight shot monitor in set  
5A CAPTION: Scan Graphic  
(Fed to Monitor)

1st INSERT 2/5

170B. 3B + 5A (5A on Monitor)

A/b

2nd INSERT 2/5

171A 3B + 5A (5A on Monitor)

A/b

3rd INSERT 2/5

RECORDING PAUSE

(3 next)

TRYST + DYMOND ON SET  
DRINK FOR RIGG SET UNDER  
CONSOLE?



(On 2)

NO EDEN SOUNDS

33

- 2/ 9 -

/2C. 1C. 4A. B2/

/LIGHT STILL ON/  
/CET MACHINE

2/ 6. INT. LOUNGE.

BOOM B2

181. 2 C

MLS ROMANA with feet L.  
They go out L.

(ROMANA IN THE BRIGHTLY LIT LOUNGE,  
STILL LYING ON THE FLOOR.

PAN L. + UP to doors.

WE SEE A PAIR OF UNIDENTIFIED FEET  
STANDING BY HER.

DELLA ENTERS.

THIS IS IN FACT TRYST, THOUGH  
AS HE ALSO WEARS THE STANDARD  
PROTECTIVE COVERALL WE HAVE NO  
WAY OF KNOWING THIS.

She looks around +  
sees ROMANA.

FOOTSTEPS ARE HEARD OUTSIDE.

PAN her R.

TRYST QUICKLY BEATS A RETREAT  
INTO THE SMALL REFRESHMENTS  
CUBICLE THAT IS JUST OFF THE  
LOUNGE. THE CUBICLE ALSO  
CONNECTS BACK TO THE OUTSIDE  
CORRIDOR.

She kneels down +  
lifts ROMANA up.

NONE OF THIS IS CLEAR TO THE  
AUDIENCE BECAUSE ALL WE SEE IS  
HIS FEET MOVING AWAY.

DELLA ENTERS AND FINDS ROMANA.  
SHE IS NOT UNNATURALLY ALARMED.

SHE BENDS DOWN.)

DELLA: Romana!

(ROMANA GRADUALLY OPENS HER  
EYES.)

DELLA: Are you alright?

ROMANA: I don't know. I think so.

DELLA: What happened?

ROMANA: I must have fainted.

They get up.

(1 next)

- 2/ 9 -

- 2/10 -

DELLA: Was it anything to do with the machine?

182. 1 C

Low 2-s DELLA/ROMANA  
with screen R. settee  
f/g

ROMANA: Yes, I was watching the Eden projection and I ... oh. / It isn't on anymore.

(SHE PUTS HER HAND UP TO HER NECK.  
THE MEMORY RETURNS. SHE DECIDES  
NOT TO TELL DELLA.)

ROMANA: I felt hot I think. I just fainted.

They approach settee

DELLA: I asked you not to put that particular image on.

(ANGLE FROM THE REFRESHMENT  
CUBICLE TO SUGGEST THAT OUR  
MYSTERY INTRUDER WHO IS IN  
FACT TRYST IS LISTENING.)

ROMANA: Yes, I know, but I thought as I was alone I'd take another look, and besides, you assured me the machine was perfectly safe. Didn't you?

ROMANA sits on settee  
PAN DELLA L. to  
refreshment point.

DELLA: Of course. I'll tell you what, I'll get you something to drink. You look quite pale.

183. 4 A

W/A on refreshment  
point. DELLA in R.

(Stay on 4)

- 2 /10 -



- 2/ 11 -

/4B, 4C D1/

2/ 7. INT. REFRESHMENT POINT.

BOOM D1

DELLA pushes button  
+ bends down to look

(IN THIS SMALL CUBICLE IS A  
DRINKS MACHINE. THE MIDDLE OF  
IT IS A LARGE OBLONG HOLE.  
STRAIGHT THROUGH THE MACHINE  
IN WHICH THE CUP IS DELIVERED.  
THIS MEANS THAT THE CUP IS  
ACCESSIBLE FROM BOTH SIDES.

4 MOVES L

DELLA ENTERS AND GOES UP TO  
THE MACHINE. SHE OPERATES IT,  
AND A CUP COMES DOWN AND FILLS  
UP.

184. 4 B

MLS opening R.  
RIGG enters. Take in  
DELLA L.

RIGG ENTERS BEHIND HER.)

RIGG: Ah, Della.

(DELLA TURNS.)

DELLA: Hello Captain.

INSERT B Shot: 184A  
Cup filling a/b  
Hand in L. with powder  
in cigar-shaped con-  
tainer. Pours some in  
cup + out L.

(CU THE MACHINE.  
FROM THE OTHER SIDE  
TRYST'S UNIDENTIFIED HAND  
REACHES IN AND TIPS SOME  
VRAX POWDER INTO THE CUP.)

RIGG: Just what I was after.

DELLA: It's for Romana, she  
fainted. I'll get one for you.

185. 4 B

MLS DELLA A/b  
DELLA turns to  
machine. Takes out  
cup, puts it on tray.  
Then operates the  
machine again.

(DELLA TURNS BACK TO THE  
MACHINE, TAKES OUT THE CUP,  
PUTS IT ON A SMALL TRAY  
AND OPERATES THE MACHINE.

THIS TIME SHE WATCHES IT  
AS SHE SPEAKS WITH THE  
CAPTAIN.)

RIGG: Fainted you say? Wasn't  
something she saw was it?

(Pause next)

(36)

- 2/ 12 -

DELLA: No, I think she just felt hot.

RIGG (GOING TO TAKE THE DRINKS): Why don't I take this one?

DELLA: Help yourself.

RIGG (TAKING IT ): Thanks.

(RIGG OUT R.)

RECORDING PAUSE

CLEAR RIGG, ROMANA

4 ON TO SERVICE HATCH POS.C

183A. 4 C

INSERT A.  
Cup comes down,  
starts filling.

184A. 4 C

INSERT B.  
Cup filling a/b.  
Hand in L. with powder in  
cigar-shaped container. Pours  
some in cup + out L.

TAPE STOP

4 BACK TO POS.A

END OF SUNDAY 12TH AUGUST RECORDING



(29 on 1)

/20(Vlad), 30, 1R, 5I B7/

2 / 8. INT. CORRIDOR BY TARDIS.

BOOM B7

186. 2 O(Vlad)

MS K9

(THE TARDIS.

187. 1 R

MS Tardis.

DOCTOR comes out, goes out R.

K9 WAITING OUTSIDE,  
THE DOCTOR COMES  
OUT WITH A PIECE  
OF EQUIPMENT, PART OF  
THE DEMAT. SYSTEM. WITH  
AN EXTENSION LEAD  
ON IT)

188. 2 O(Vlad)

MLS K9.

Pan him L

taking in DOCTOR kneeling L

THE DOCTOR: We'll have to get as close  
as possible./

K9: Predict only 60% chance of success  
master -

THE DOCTOR: Why do you always look  
on the black side K9? Here I am trying  
to use a bit of lateral thinking and you  
trample all over it with logic -

K9: It is a question of the localised  
power available master I predict a 60%.

DOCTOR rises

you, I heard you,  
THE DOCTOR: 60%. I heard/ but it's worth  
a try -

DOCTOR moves to cam. R  
Stay on K9

Come on K9, we'll go and find your  
mistress. Come on. Come on.

TAPE STOP

/3 move L. to Pos.P/

/STRIKE CSO FLAT/

/3B, 2B, 1B, A1/2/ 9. INT. BRIDGE.BOOM A1191. 3 BMS Power display  
L of shot.(RIGG, DYMOND AND  
TRYST.)

DYMOND in R.

DYMOND IS GETTING  
HOT AND BOTHERED)192. 2 B

3-s DYMOND/TRYST/RIGG

DYMOND: I've got to be away soon, or  
I'll lose my contract. A year's work  
for nothing. D'you realise that?/(RIGG MAKES TO  
INTERRUPT)This was all your fault Captain, you  
were off course!RIGG: And you shouldn't have been in  
that sector.TRYST: Gentlemen please. Blaming each  
other won't help anything. The only  
person who seems able to do anything  
constructive is the Doctor, and we must  
support him.193. 3 B

MS TRYST

RIGG: Yes, I just wish we knew more  
about him. He seems to have some sort of  
bee in his bonnet about drug smuggling/  
on the ship.194. 1 B

MS RIGG

TRYST: Drug smuggling? /3 MOVES L/RIGG: Yes, but there's no evidence to  
back up his suspicions at all. There's  
no trace of any drug anywhere on the  
ship. Still. I think that's the  
least of our worries.(HE DRAINS HIS  
DRINK)1 ON TO ROMANA /TAPE STOP/  
2 TAKES 1's PLACE/



/4A. 1C. 2C B2/

2/ 10. INT. LOUNGE.

BOOM B2

195. 4 A

W/A on ROMANA +  
DOCTOR with screen R b/g  
+ CET Machine f/g

(THE DOCTOR AND  
K9 WITH ROMANA.

THE DOCTOR IS BY THE  
C.E.T. MACHINE - LIGHT  
IS ON)

DOCTOR turns back  
to ROMANA

THE DOCTOR: Are you sure about that?  
This thing came out of the picture?

ROMANA: Yes.

DOCTOR moves to ROMANA  
They look at CET

THE DOCTOR: You were right about this  
machine. It is unstable.

THE DOCTOR: That creature escaped from  
it's electric zoo. I wonder where it  
came from.

ROMANA: A planet called Eden.

THE DOCTOR: Eden ...

ROMANA: <sup>Do</sup> Know it?

THE DOCTOR: It rings a bell.

196. 1 C

MS ARCHWAY

TRYST enters

(TRYST ENTERS)

(4 next)

- 2/ 16 -

TRYST: Ah, Doctor.

Pull back to inc.  
DOCTOR/ROMANA

(HE TURNS TO  
THE DOCTOR)

I'm delighted you've taken such an  
interest in my C.E.T. Doctor.

THE DOCTOR: I'm absolutely amazed.

TRYST: It is rather impressive isn't  
it.

PAN DOCTOR L. to  
TRYST losing  
ROMANA R.

No  
THE DOCTOR: /I mean I'm amazed at you  
Tryst. Using a machine like this  
when it's still so primitive.  
The whole thing's utterly  
unstable.

TRYST: Well, I value your opinion  
Doctor, but ...

THE DOCTOR: Good. I value my life, and  
this machine makes me feel for it.

TRYST: Well what do you think is so  
wrong?

Inc. machine

THE DOCTOR: Well, at a rough guess I'd  
say the spatial integrator, the  
transmutational oscillator, the hologis-  
tic retention circuit. Shall I  
go on? - the dimensional osmosis  
camper, the ...

TRYST: The dimen... The what? /

197. 4 A

MCU DOCTOR

(2 next)

- 2/16 -



198. 2 C THE DOCTOR: You mean you haven't even  
got a dimensional osmosis damper?  
Professor. you don't realise what ...

MCU TRYST

TRYST: Doctor, in spite of your interest  
I've decided to turn the machine off  
until I've made some further adjustments.

199. 4 A  
MCU DOCTOR

THE DOCTOR: I'm very glad to hear you  
say it.

200. 2 C  
2-s TRYST/DOCTOR

TRYST: I'll close it down.

THE DOCTOR: Good.  
No, I've decided to turn it off.

201. 4 A  
3-s TRYST/DOCTOR/ROMANA

TRYST: / Doctor, I forgot the separation  
of the ships. Dymond's waiting for you/

THE DOCTOR: I'm on my way. Romana, you  
go off to the Tardis. I'll give you  
the details later. Tryst, don't you  
forget to switch that off.

DOCTOR passes ROMANA  
across him to L.  
She goes out L.  
DOCTOR out L.

4-s TRYST/K9/ROMANA/  
DOCTOR.  
TRYST watches them go out.  
Turns to CET, puts hand  
on switch.

(THE DOCTOR LEAVES  
WITH ROMANA, AND K9.

TRYST GOES OVER  
TO THE MACHINE.  
HE LOOKS AT IT, HIS  
PRIDE AND JOY. THEN  
HE TURNS THE SELECTOR  
SWITCH TO "OFF" AND THE  
LIGHTS ON THE CONSOLE  
GO OFF.)

(On 1)

- 2/18 -

/3C, 4D, 5A, 2D, 3B, 1D, A1, B3, D2, /2 /11. INT. BRIDGE.BOOM A1204. 3 C

MCU RIGG

(RIGG AT  
THE CONSOLE)(DYMOND IS ON  
THE SCREEN)RIGG: You know what, Dymond, the  
Empress has eaten your ship - eaten  
it!205. 5 A (4D on Monitor)5 MONITOR BANK  
4 MCU DYMOND(RIGG LETS OUT A  
SUDDEN GIGGLE:/  
CU DYMOND, VERY  
SERIOUS)BOOM B3DYMOND: I don't see why you find  
it funny - after all, you stand to  
lose your captaincy over this.206. 3 C

MCU RIGG A/b

BOOM A1207. 2 DDoors  
DOCTOR + K9 enter./3 MOVES R/RIGG: I know! (HE LAUGHS) I know.  
I know! / Funny isn't it?(ENTER THE  
DOCTOR + K9)Stay there K9, stay there.  
THE DOCTOR: Right then Dymond,  
ready to try again? I want you  
to put your snip on full thrust/  
when I tell you.208. 5 A (4D on Monitor)5 MONITOR BANK A/b  
4 MCU DYMOND A/bBOOM B3209. 3 B

2-s DOCTOR/RIGG

DYMOND: Right Doctor -/

BOOM A1

RIGG: Where are you going to be Doctor?

(2 next)

- 2/ 18 -



THE DOCTOR: Here, if that's alright with you ...? Romana's in my ship, I can keep an eye on things here.

RIGG: Okay with me - be my guest.

THE DOCTOR: Thank you -

(THE DOCTOR  
PUSHES A BUTTON ON  
A DISPLAY UNIT)

211. 5 A (1D on Monitor)

Romana? /

BOOM D2

5 MONITOR BANK  
1 ROMANA in to MCU

(ON THE SCREEN  
A CLOSE UP OF  
ROMANA)

(PAUSES)

212. 2 D

ROMANA: / All ready Doctor - /

BOOM A1

MS DOCTOR with K9 R.

THE DOCTOR: Good we're just waiting for Dymond - K9...

(HE TURNS TO K9)

K9: Yes, master?

THE DOCTOR: Just in case your predication should be right why not go along to one of the blurred areas and take a reading.

K9: Affirmative.

THE DOCTOR: Good dog -

K9 exits R.

(K9 GOES OUT  
GRUMBLING)

213. 5 A (4D on Monitor)

5 MONITOR BANK  
4 MCU DYMOND A/b

(3 next)

K9: Success only 60% certain owing to factors of available localised energy ... /

BOOM B3

(AND K9 HAS GONE  
DYMOND'S FACE ON  
A SCREEN)

214. 3 B

2-s DOCTOR/RIGG A/b

DYMOND: Ready when you are Doctor -

THE DOCTOR: Right, start building  
up your power -

RIGG rises + goes  
out R.

RIGG: I'll leave you to it Doctor -  
I'm thirsty -

(THE DOCTOR  
CONCENTRATING  
DOES NOT CATCH  
WHAT RIGG HAS  
SAID:)

THE DOCTOR: Romana get ready .  
What did you say?

(THE DOCTOR WATCHES  
RIGG GO OUT.

HAS TO ATTEND  
TO THE BUSINESS  
AT HAND)

Romana! get ready -

RECORDING PAUSE

(5 + 4 next)



(45)

(490 on 3)

- 2 / 21 -

QUANTEL?

/3L, 1Q, 2M, 5I 4I ?/

2 / 12. INT. CORRIDOR.

BOOM ?

216. 3 L

On corridor clear  
(Then with CSO Flat?)

(K9 APPROACHING A  
BLURRED ZONE.

K9 approaching + stopping

THE WHINE OF THE  
HECATE'S ENGINES  
BUILDING UP TO  
MAXIMUM, NOW  
JOINED BY THE  
FARDIS DEMAT.

Closer, not showing arch

SOUND.

RECORDING PAUSE

K9 over to CSO Area

THE BLURRED ZONE  
BEGINS TO FLICKER.

CSO

THE SOUND BUILDS.

2M On K9

5II On Model

4I Available in CSO area

THEN. SEPARATION  
TAKES PLACE.

K9 MOVES FORWARD  
INTO THE OVERLAP  
SPACE .

THE IMAGE BEGINS  
TO FLICKER AGAIN.

K9 SHOOTS  
FORWARD AGAIN.

THE CORRIDOR  
REVERTS TO A BLURRED ZONE  
AGAIN)

TAPE STOP

(1 next)

/4D, 5A, 2D B3, A1/

2/ 13. INT. BRIDGE.

BOOM B3

220. 5 A

5 MONITOR BANK  
4 MCU DYMOND A/b(DYMOND ON  
SCREEN:)

221. 2 D

MCU DOCTOR A/b

DYMOND: I'll have to switch it off  
Doctor my ship's breaking up!

BOOM A1

No, Dymond, don't lose your nerve.  
THE DOCTOR: / Just a bit longer  
Dymond we're almost there /

221A 5

5 A/b tighter still

221B. 2

A/b MCU Doctor

DYMOND: She won't take it Doctor./

(THE SOUND OF  
THE HECATE'S  
MOTORS DYING)DOCTOR SWINGS seat R.  
+ rises out of shotTHE DOCTOR: Romana? Turn off.  
Something's wrong.  
I'm going to find K9, -- he's  
been taking a reading for me.

/TAPE STOP/

/1 BACK TO BRIDGE/  
/2 MOVE L. AGAIN/



(60)

(600 on 1)

/ 2H(Vlad) C3/

. 2 / 14. INT. CORRIDOR.

BOOM C3

222. 2 H(Vlad)

On wall of corridor  
outside Power Unit  
K9 in R.  
PAN him L to door.  
Include sign "Power Unit"

(K9 IN THE  
CORRIDOR BEYOND  
THE BLURRED ZONE.

He stops and points his  
antenna towards open button.

K9 MOVES

The door opens.

TOWARDS A JUNCTION  
LABELLED. "POWER UNITS"  
HE STOPS. TURNS.

HE OPENS DOORS

/RECORDING PAUSE/

/2 pull back to Pos.I/

(2 next)

STOTT AT OPEN DOOR/3L, 5I, 1R, 4J B6, C1/2/ 15A INT. CORRIDOR.BOOM B6 +  
BOOM C1CSO  
223. 3 + 53L (Locked off) LS A/b  
5I ModelTHE DOCTOR: K9? Where are you?DOCTOR in L to C  
He looks around(BLOWING ULTRA-SONIC DOG  
WHISTLE)Sees blurred zone,  
walks towards it.HE LOOKS AT THE BLURRED ZONE  
FIGURES OUT WHAT  
MUST HAVE HAPPENED)BOOM C1Must have slipped through ...  
good boy- (cont.....)

DOCTOR turns to look R

(STOTT SHUTS DOOR)

224. 1 RMLS STOTT with DOCTOR L f/g  
ZOOM IN to MS DOCTOR  
STOTT runs out R(A SOUND BEHIND  
HIM HE TURNS, THE  
FIGURE WHO HAS  
STUNNED THE DOCTOR HAS JUST  
COME OUT OF A  
DOOR HE IS IN  
THE STANDARD PASSENGER  
PROTECTIVE GEAR,  
WHICH MAKES HIM  
VERY DIFFICULT TO  
IDENTIFY -225. 4 J

He shouts then runs out R.

THE DOCTOR: Stop!BOOM B6

(THE DOCTOR HARES OFF AFTER HIM)

(1 next)

/TAPE STOP//STRIKE CSO FLAT/  
/SET GREY FLAT/



(149 on 2)

DOORS OPEN

/2A,3D B1/

2/15B. INT. ELEVATOR AREA

BOOM B1

226. 2 A

MLS Elevator  
STOTT in L beside cam.  
He runs into elevator

THE END OF THE  
CORRIDOR AND  
ELEVATOR.

and pushes button  
L side, doors shut.  
DOCTOR in L to elevator.  
He steps back, sees elevator  
is going down, looks R,  
then L.

THE MAN PRESSES  
THE CALL BUTTON.

FLOOR INDICATOR  
LIFT GOING DOWN

THE DOORS OPEN  
HE LEAPS IN, THE  
DOCTOR REACHES THE  
ELEVATOR DOORS  
AS THEY ARE CLOSING  
HE TRIES TO WRENCH  
THEM APART BUT HE  
IS TOO LATE.

227. 3 D

MS DOCTOR with sign  
"Stairs" R b/g.  
He runs away, out door R.

THE DOCTOR RUSHES  
TO A NARROW STAIRCASE  
AND DOWN HE GOES)

RECORDING PAUSE

STANDBY  
FLOOR INDICATOR - 1 FLOOR LOWER

(3 next)

(555 on 1)

/1D, 2C B2/

2/15C. INT. STAIRCASE

BOOM B2

228. 1 D

Tight shot looking  
up stairs  
DOCTOR runs down  
+ out R.

(DOCTOR RUNS  
DOWN STAIRS)

229. 2 C

Tight shot on landing  
DOCTOR runs down.  
PAN him R.

PAUSE TO RE-POS. DOCTOR

230. 1 D

a/b on feet

(REPEAT ACTION)

231. 2 C

a/b on feet

(1 next)



- 2 / 26 -

(227 on 3)

DOORS SHUT

FLOOR INDICATOR 1 FLOOR  
LOWER THAN PREVIOUS SCENE  
STILL GOING DOWN

/3D, 2A B1/

2/ 16A. INT. CORRIDOR. LEVEL 'B'

232. 3 D

BOOM B1

MLS door to stairs with  
elevator R.  
DOCTOR runs out to elevator.

(THE DOCTOR  
ROARING OUT  
TOWARDS THE LIFT,  
HE SEES THAT IT IS  
STILL GOING DOWN.

BACK TO THE STAIRS  
DOWN AGAIN.

THE LIFT IS AHEAD OF  
HIM)

RECORDING PAUSE

INSERTS FOR STAIRCASE 2/15C. & 2/16B.

228A. 2 A

CS on Floor Indicator  
going down

INSERT 2/15C.

235A. 2 A

A/b /

INSERT 2/16B.

RECORDING PAUSE

SET INDICATOR 1 FLOOR LOWER

(2 next)

- 2 / 26 -

26

(231 on 2)

/1D, 2C B2/

2/16B. INT. STAIRCASE

BOOM B2

235. 1 D

Tight shot looking  
up stairs  
DOCTOR runs down  
+ out R

(DOCTOR RUNS  
DOWN STAIRS)

236. 2 C

Tight shot on landing  
DOCTOR runs down  
PAN him R.

/PAUSE TO RE-POS DOCTOR/

237. 1 D

a/b top half of DOCTOR

(REPEAT ACTION)

238. 2 C

a/b top half of DOCTOR

/TAPE STOP/

1 into opening in passenger corridor Pos. E  
4 onto passenger corridor Pos.C  
5 onto passenger corridor Pos.D  
2 onto shuttle bay Pos.D

BOOM B to Pos.3 on shuttle  
bay

/STRIKE STAIRS + PASSENGER PALLET/  
SET CSO

(3 next)



DOORS SHUT

FLOOR INDICATOR  
2 FLOORS DOWN

/2A, 3D B1/

2 / 17. INT. CORRIDOR LEVEL 'C'

BOOM B1

239. 2 A

MS elevator A/b  
Lift doors open.  
STOTT out, looks around,  
runs out R.

(THE CORRIDOR  
AND LIFT.

THE MAN COMES  
OUT OF THE LIFT AND  
RUNS OUT R.

240. 3 D

MLS door to stairs A/b  
DOCTOR in from stairs,  
finds lift empty,  
runs out R.

DOCTOR OUT FROM STAIRS,

RUNS TO THE LIFT.

THE DOORS ARE WIDE  
OPEN.

HE TURNS AND RUNS  
OUT R.)

RECORDING PAUSE

(3 next)

- 2/28 -

/5B, 1A, 4A, 3A      A1/2 / 18. INT. PASS. PALLET "67"BOOM A1

241. 5 B

Widest angle outside  
pallet. STOTT in L. of  
cam. enters Pallet R.  
(Pauses)

DOCTOR in L., enters  
Pallet R.

(A SMALL SHUTTLE-  
SIZE PALLET CONTAINING  
SOME TWENTY PASSENGERS.

THE IDEA OF THE  
PALLET IS THAT  
AS ON CAR/TRUCK  
FERRIES EACH PALLET  
IS TOWED DOWN TO  
THE PLANET SURFACE  
BY A SHUTTLE.

242. 1 A

MS Door L.  
DOCTOR runs in.  
PAN him R. He stops.

THE DOCTOR GOES  
INTO THE PALLET,  
WE SEE SOME OF  
THE WEARY PASSENGERS  
LOOKING UP AT  
THE DOCTOR FROM  
THEIR TIGHTLY PACKED  
SEATING)

243. 4 A

On passengers with  
DOCTOR L.

PASSENGER 1: What's going on?  
(FEMALE)

/5 PUSH IN L. OF  
/CAM. 4 TO POS. C /

THE DOCTOR: I'm looking for a man dressed  
like you.

(MALE)

PASSENGER 2: When are we going to land?  
We've been stacked for ages.  
How much longer?

243A. 1

PASSENGERS  
DOCTOR runs out R.

(MALE)

PASSENGER 3: Maybe *that's* the  
entertainment.

*Which way did he go*  
THE DOCTOR: (POINTING) *1* This way?

244.

*STOTT loads basket  
goes through doors.*

(THE DOCTOR HAS  
GONE)

(Pause next)

- 2/28 -



(3)

(244 on 3)

244A

DOCTOR in L. door

Locks around W/A on ladder

between 2 doors

Out R. door

Doctor looks + goes through.

RECORDING PAUSE

DOCTOR RUNS ROUND BEHIND BOOM

PASSENGER 1 CHANGES SEAT

(4 next)

(4)

- 2/30 -

(244 on 3)

\*N.B. REVERSE SHOTS  
245 + 246 IN EDITING

/4A, 5C, 1A, 3A A1/

2 / 19. INT. PASS. PALLET "68"

BOOM A1

(THE DOCTOR COMING  
INTO THE PALLET AND  
CATCHING A GLIMPSE  
OF THE COMPARTMENT  
DOOR CLOSING.

246. 4 A

MS Door L.  
DOCTOR in L, out R.

HE RUSHES AFTER  
HIS QUARRY. AMAZED  
LOOKS FROM THE  
PASSENGERS --)

247. 1 A

MLS DOCTOR  
PAN him R.  
Hold passengers,  
let DOCTOR out R.

DOCTOR:  
Excuse me.

248. 3 A

W/A on lobby between pallets a/b  
DOCTOR runs L to R through lobby

RECORDING PAUSE

DOCTOR RUNS ROUND AGAIN

(5 next)

- 2/30 -



(248 on 3)

/5C, 1A, A1/  
2 / 20. INT. PASS. PALLET "69"

BOOM A1

250. 1 A

MS Door L.  
DOCTOR in.  
PAN him R as far as poss.  
Let him out R.

(THE DOCTOR CAREERING  
AFTER THE MYSTERIOUS  
MAN.

THIS TIME WE SEE  
HIM CLOSING THE  
COMPARTMENT DOOR.

THE DOCTOR IS  
GAINING ON HIM)

DOCTOR  
Excuse me.

/TAPE STOP/

/3 PULL OUT TO R

SET STEWARDESS ETC. ON FLOOR  
PASSENGER 2 CHANGES SEAT

(4 next)

(6)

- 2 / 32 -

(250 on 1)

/4A, 3B, 1A, 5C, A1/

2 / 21. INT. PASS. PALLET "70"

BOOM A1

251. 4 A

MS Door L.  
STOTT in, PAN him R.  
WOMAN PASSENGER 4 gets up  
Let STOTT out R.

(THE DOCTOR  
GAINING EVEN  
MORE ON THE MAN.)

251A

252. 1 A

~~STOTT LOOKS BACK +~~  
~~OUT. R.~~  
MS Door L.  
DOCTOR enters.  
PAN him R.  
WOMAN PASSENGER 4 stops him,  
As DOCTOR moves R.

WHEN SUDDENLY  
THE DOCTOR IS  
GRABBED BY THE  
ARM BY A DISGRUNTLED  
PASSENGER.

PASSENGER 4 )

(FEMALE)

PASSENGER 4: what's the meaning of this.  
Why aren't we going down to Azure?

252A. 5 C

2-s WOMAN /DOCTOR

THE DOCTOR: (PULLING AWAY) We're  
doing all we can - I promise you -

(HE PULLS AWAY  
FROM HER GRIP AND  
RUSHES AFTER  
THE MAN)

(FEMALE)

PASSENGER 4: what are they doing about it?

253. 3 B

THE DOCTOR: Have a jelly baby.  
And don't forget to brush your teeth!

Widest angle on lobby  
with stewardess on floor 1/g.  
She is looking L.

MODEL SHOTS: 2 SPACESHIPS

/4 ONTO MONITOR BANK/

(Break next)

- 2 / 32 -



DOCTOR in L.  
He pauses, sees  
stewardess, looks L.  
+ runs out L.

(THE DOCTOR COMES  
OUT OF PAILET 70 INTO  
THE CORRIDOR WHERE  
HE FINDS A STEWARDESS  
SPRAWLED ON THE FLOOR,  
HER TRAY OF REFRESHMENTS  
ALL AROUND HER.

THE DOCTOR RUNS PAST)

/TAPE STOP/

CLEAR STEWARDESS ETC.

BOOM A MOVE R.  
to Pos.2

/5 BACK ONTO A THRU' DOOR/

(3 next)

- 2/33 -

DOORS OPEN

/3D, 2A B1/

2/22B. INT. ELEVATOR AREA

BOOM B1

254. 3 D

MLS Door to stairs A/b  
STOTT in R to elevator.  
He goes in.

He presses button L.  
Doors shut.  
Lift goes up.  
DOCTOR  
sees elevator going up.

DOCTOR moves to stairs,  
then returns to elevator  
+ sees that it has stopped  
1 floor up.

THE DOCTOR RUNS  
TOWARDS THE  
ELEVATOR DOORS.

AS HE REACHES  
THEM THE DOORS ARE  
CLOSING AGAIN  
INSIDE THE MYSTERIOUS  
FIGURE WAVING  
"BYE BYE" (THE  
REVERSE OF THE  
PREVIOUS ONE)

/FLOOR INDICATOR/  
MOVES UP 2 FLOORS/

THE DOCTOR GOES FOR  
THE STAIRS AGAIN.

BUT BY NOW EVEN  
THE DOCTOR IS  
PUFFED.

HE LOOKS AT THE  
STAIRS. UP NOW.  
"FORGET IT" HE COMES  
BACK TO THE LIFT AND  
PRESSES THE CALL BUTTON.

THE LIFT ARRIVES HE  
GETS IN)

/FLOOR INDICATOR  
MOVES DOWN AGAIN  
2 FLOORS/

TAPE STOP

STOTT OUT OF ELEVATOR  
DOCTOR INTO IT.

ROMANA, FISK + 4 N/S CREWMEN S/BY



(19)

DOORS SHUT

/1B,2A B1/

2/23.A.INT. LEVEL 'B' CORRIDOR.

BOOM B1

257. 1 B

MS STOTT

Widen to show elevator R.

Doors open.

STOTT moves to lift.

(THE MAN WAITING AT  
THE TOP OF THE STAIRS FOR  
THE DOCTOR. HE NOW  
HAS HIS GP GUN READY  
TO FIRE AT THE  
DOCTOR

FLOOR  
INDICATOR MOVES  
UP 2 FLOORS

THE LIFT ARRIVES  
BEHIND HIM. THE  
DOORS OPEN.

STOTT LOOKS IN  
SEES DOCTOR +  
RUNS OFF.)

258. 2 A

MS Elevator.

STOTT in L.

DOCTOR out of lift.

STOTT gets gun out.

Backs out L. then turns  
+ runs.

DOCTOR runs after him

(THE DOCTOR  
STEPS OUT +  
FOLLOWS HIM)

RECORDING PAUSE

/4J, 3L, 1R, 5I if required C1/

2/23B. INT. CREW CORRIDOR

259. 4 J

LS A/b  
STOTT in R of cam.  
He runs away, round  
corner L.  
DOCTOR in R, he follow  
out L.

(THE MAN RUNS OFF AGAIN. BOOM C1  
THE DOCTOR AFTER  
HIM. THIS TIME  
THE MAN RUNS  
INTO A CUL-DE-SAC MADE  
BY A BLURRED ZONE.

BLUE MIST AROUND  
IT. HE STOPS. STANDS  
LOOKING AT THE DOCTOR  
APPROACHING HIM SLOWLY)

259A.3 L

LS on smoke zone A/b  
STOTT in L.  
DOCTOR in L to R of shot.  
He stops, then moves to STOTT.

THE DOCTOR: I only wanted a word with  
you - whoever you are?  
you took something from me old chap  
... I'd *rather like to have it back.*

2 60. 1 R

MS DOCTOR. PAN him L

260A.3 L

Tight 2-s STOTT /DOCTOR  
STOTT into mist  
DOCTOR follows

(THE MAN TURNS AND  
LOOKS AT THE BLUE  
MIST, THEN BACK  
AT THE DOCTOR.

THE MAN RUSHES INTO  
THE MIST)

/CAM 5 on smoke box/  
/if required

(THE DOCTOR  
HAS NO CHOICE.  
HE DIVES INTO  
THE MIST AFTER HIM)

/TAPE STOP/

/FLOATER INTO POS.F/

/4 PUSH IN TO POS.K, L. OF CAM. 3/



/4A, 2C, 1C, B2 /

2/ 24. INT. LOUNGE.

BOOM B2

261. 4 A

MCU RIGG  
Pull out

(RIGG SPRAWLED OVER  
ONE OF THE  
COUCHES, ROMANA  
AND TRYST, OPPOSITE  
HIM.

RIGG IS LAUGHING.

ROMANA AND TRYST  
LOOK AT EACH OTHER  
"IS HE DRUNK?"

HE looks L.

RIGG: ... Little ships inside big  
ships ... ships in bottles ...  
Russian dolls, that's what it's  
like /... remember them?

262. 2 C

3-s ROMANA/TRYST/RIGG

ROMANA: Yes I do - I don't  
suppose the people who made them  
realised they were making a model  
of the universe -/

263. 4 A

MS RIGG A/b

RIGG: What?

ROMANA: As a primitive concept,  
you know?

264. 2 C

2-s ROMANA/TRYST

(RIGG LAUGHS)

TRYST: I don't think the Captain  
is in the mood to discuss philosophy.  
Can I get you anything Rigg? A  
Caffedine/capsule perhaps?

265. 4 A (RIGG PULLS HIM INTO)

MCU RIGG  
TRYST in L.

(LOUDLY)

RIGG: No. Let's talk about life ...  
While I await my dismissal and  
eventual execution ... (cont....)

(2 next)

(RIGG LAUGHS AGAIN)

TRYST out L.

266. 2 C

MCU TRYST

RIGG: (cont) Dereliction of duty! ...  
And I couldn't care less ./.

267. 4 A

MS RIGG

TRYST: Come on Captain the Doctor  
may still come up with something - /

RIGG: The Doctor? The enigmat  
allmighty, mister fix-it ...  
failed again and I don't care about  
that either -

268. 2 C

2S ROMANA/TRYST

(LAUGHS AGAIN: /

ROMANA IS EAGER  
TO GET AWAY FROM  
RIGG)

ROMANA: Not yet, I'd better  
what he's doing ...

go and so

ROMANA exits

(ROMANA THINKS  
RIGG HAS DROWNED  
HIS SORROWS. SHE  
EXITS)

TRYST: Oh, no please.

269. 4 A

MCU RIGG A/b

PAN RIGG UP + L  
to TRYST. Widen shot  
to take in TRYST L.

(A LOOK

FROM TRYST "DON'T  
LEAVE HIM WITH  
ME FOR "CHRISTS S AKE!"

ROMANA LEAVES:

RIGG MOVES OVER  
TO TRYST. GIVES  
HIM A KNOWING LOOK -)

RIGG: It's them you know ... they're  
the ones who are smuggling drugs ...  
(cont...)

(Pause next)



42

- 2/38 -

TRYST looks L after  
ROMANA

SERIOUSLY  
CONSIDERING THE  
POSSIBILITY OR  
IS HE?)

Zoom in to tight 2-s

RIGG: (cont) So, the Doctor isn't  
going to do anything,  
*at all.*

RECORDING PAUSE

RIGG SITS AT TABLE TRYST GETS DRINKS
---

(4 next)

110

/SMOKE/

/1T, 5I if required C3/

2 / 25. INT. BLURRED ZONE.  
CORRIDOR TO POWER UNIT

BOOM C3

270. 1 T (+ 5I s/i?)

MS

STOTT

(THE DOCTOR FIGHTING  
HIW WAY THROUGH  
THE BLURRED ZONE, A  
WIERD MISH-MASH OF  
SHAPE AND COLOUR.

MS DOCTOR

/5 on smoke bcX/

THE DOCTOR IN SLOW  
MOTION WILLING  
HIMSELF TO  
GET THROUGH.

270A. MS STOTT

ON SOUND: AWFUL  
GRAUNCHING NOISES  
LIKE HIGHLY INTENSIFIED  
MUSCLE CONTRACTIONS.

270B. MS DOCTOR

Then DOCTOR makes an  
effort and goes out R

WE SEE THE MAN  
ALSO STRUGGLING  
WITH THE MINDBENDING  
EFFECTS OF THE BLURRED  
ZONE - THE  
DOCTOR GAINING ON HIM)

RECORDING PAUSE



/4A. 2C. B2/

2/26. INT. LOUNGE.

BOOM B2

271. 4 A

MS RIGG

(RIGG SEATED AT  
TABLE, INANE  
SMILE)

RIGG: Ok the Doctor's an agent ...  
That's it he's a narcotics agent ...

272. 2 C

MLS TRYST

PAN him R to RIGG

(HE BURSTS INTO  
UNCONTROLABLE  
LAUGHTER. /

TRYST WITH CUP  
IN HAND, SMILES  
AT RIGG)

TRYST: Then we must give him all the  
help we can - here, drink this it'll  
make you feel better.

(HE HANDS THE CUP  
TO RIGG, WHO  
IGNORES IT)

272A. 4

MCU RIGG

What about Romana is she an  
agent too?

272B. 2

MCU TRYST

RIGG: What if she is? I don't  
care, it doesn't matter,  
nothing matters at all/- does it?

(HE LAUGHS AGAIN)

RECORDING PAUSE

TRYST TO CET MACHINE  
RIGG OFF SET

(20)

- 2/41 -

(260 on 2)

DOORS SHUT

/2A B1/

2/ 27. INT. CORRIDOR.

BOOM B1

273. 2 A

MS Elevator A/b  
Doors open.  
ROMANA comes out  
towards camera.

(ROMANA OUT OF  
ELEVATOR.  
SEARCHING FOR  
THE DOCTOR)

ROMANA: Doctor?

ROMANA out L.

RECORDING PAUSE

FISK & 4 N/S CREWMEN ONTO SET

(3 next)

- 2 / 41 -



(111)

/1T,5I if required C3/

2 / 28. INT. BLURRED ZONE.

CORRIDOR TO POWER UNIT

BOOM C3

274. 1 T (+ 5I s/i)?

2-s STOTT/DOCTOR fighting

STOTT out R

DOCTOR falls

PAN L to MANDREL 2

(THE DOCTOR GRAPPLING  
WITH THE MAN.

A SENSE OF UNREALITY,  
IN THAT THEY  
HAVE MULTIPLE IMAGES  
AND THEIR BODIES SEEM  
TO LACK SOLIDITY.

AS THEY STRUGGLE  
WE BECOME AWARE OF A  
THIRD PRESENCE -  
A MANDREL (-2)  
THE MAN PULLS AWAY  
FROM THE DOCTOR AND  
MAKES HIS ESCAPE.

THE DOCTOR FALLS,  
AN AGONISING SLOW-MO.  
DESCENT.

THE MANDREL GOES FOR  
HIM)

TAPE STOP

/1 push in + R. to Pos.U/  
3 move L to Pos.N

(1 next)

103

/SMOKE/

/5 on smoke box/  
if required

/3L, 1R, 4K, 1M, 5I if required B6, C1/

2/29. INT. CORRIDOR AND ELEVATOR.

BOOM B6 +  
BOOM C1

275. 3 L

LS smoke zone + wall R.  
ROMANA in R.  
She walks to smoke zone

(ROMANA WALKS  
DOWN THE CORRIDOR.  
AT ONE END THE BLUE  
MIST OF A BLURRED  
ZONE, SHE WALKS  
TOWARDS IT)

/PANTING BREATH-  
ING SOUND

276. 1 R

MS ROMANA.  
Pan her L. She stops.

ROMANA: Doctor? Where are you?  
(cont ... )

277. 4 K (+ 5I s/i?)

MS MANDREL 2 Coming out of mist

(SHE  
HEARS SOUNDS FROM  
WITHIN THE MIST.  
NOTHING CLEAR,  
DISTORTED VOICES  
AND GRUNTING SOUNDS.

THEN SUDDENLY THE  
MANDREL LURCHES OUT  
OF THE MIST.

278. 1 R

MS ROMANA A/b  
She backs to wall

ROMANA SCREAMS. SHE  
IS IMOBILISED WITH  
FRIGHT.

279. 3 L

LS smoke zone a/b  
MANDREL 2 moves to her.  
STOTT in L f/g. He points gun.  
Fires at MANDREL

THE SLIMY CREATURE  
MOVES TOWARDS HER.

BOPP! BOPP! BOPP!

280. 4 K (+ 5I s/i?)

MS MANDREL 2 - It reacts



THREE SHOTS FROM A  
GP GUN MAKE THE  
MANDREL REEL BACK  
IN PAIN./

281. 1 R

MCU ROMANA

ROMANA JUST STANDS  
THERE WATCHING IT.

1-PULL BACK QUICKLY TO M/

MANDREL 2 into mist R.

283. 3 L

LS smoke zone a/b  
DOCTOR crawls out of mist L

SO THE DOCTOR APPEARS  
ON HANDS AND KNEES, HE  
CRAWLS OUT OF THE MIST,  
WOOZILY.

284. 1 M

Low MLS DOCTOR  
Pan him R.  
ROMANA in R,  
she kneels by him.

HE SHAKES HIS HEAD,  
FOCUSSES ON ROMANA.  
SHE BUBBLES OVER)

ROMANA: (cont) Doctor, are  
you alright? There's a creature  
in there. It was horrible.  
We've got to get away. What  
were you doing in there?  
Oh come on Doctor -

She helps him up  
tries to pull  
him to cam.

(SHE HOISTS THE  
DOCTOR UP.

HE JUST STARES AT  
HER)

Hold 2-s

THE DOCTOR: Romana stop! (cont ... )

(1 next)

(ROMANA GETS HER  
BREATH. HER FEAR  
SUBSIDES NOW SHE  
IS WITH THE DOCTOR)

(No page 106)

THE DOCTOR: (cont) I've just come  
through a matter interface ... No  
mean feat

(HE FEELS HIMSELF  
ALL OVER:)

I'm not even sure I'm all here --

ROMANA: You mean you've been right  
through to the other side?

THE DOCTOR: Yes I have. Did you  
see anyone nere before I came out?  
Fellow in coveralls with dark glasses.

ROMANA: No, but someone shot at  
the creature and drove it off.

THE DOCTOR: It must  
have been the man I was chasing,  
the same chap who jumped me in the  
luggage section ...  
I know somthing about him now.  
He dropped his radiation band in  
our struggle just now.  
- Volante.

NO SHOT 285

ROMANA: Tryst's ship.

THE DOCTOR: Yes.

TAPE STOP

1 move L to Pos.S  
2 to Pos.0 - R. of cam.

K9 in place for cam.2

- 2 / 45 -

(NO PAGE 2/46)

(3 next)



44

(On 2)

/4A, 1C, 2C, B2/

2/ 30. INT. LOUNGE.

BOOM B2

286. 4 A

CS CET Machine

TRYST's hand switches  
it on

(TRYST ALONE AT THE  
CET MACHINE. HE  
TURNS IT ON AGAIN.

DELLA ENTERS:)

287. 1 C

MS TRYST with doors R.  
TRYST looks at doors as  
DELLA enters. He crosses R.  
to table, picks up papers.

Hold 2-s DELLA/TRYST with  
CET machine L.

DELLA: What's the matter with  
Captain Rigg?

*On I think he found*  
TRYST: The whole thing is a bit  
too much ... He'll be  
alright -

(DELLA NOTICES THAT  
THE CET IS TURNED  
ON AGAIN)

DELLA: Good ... I thought you told  
the Doctor you wouldn't use the C.E.  
again -

TRYST turns to DELLA

TRYST: Yes. But this is for his  
benefit Della -

DELLA: Oh?

Lose CET as he sits

TRYST: The Doctor is looking for  
someone on this ship who is carrying  
Vraxoln.

DELLA: Vrax?

Yes, Vrax.

TRYST sits on table.

Tighten shot to lose  
CET machine L.

TRYST: / The Doctor is probably a  
narcotics agent, which means that  
we are all under suspicion. So I  
thought I'd at least put our house  
in order as it were -

(4 next)

DELLA: How d'you mean?

TRYST turns to DELLA

TRYST: Well Della, I got to thinking about Stott our sadly lamented crewman, your close friend ... and his behaviour on Eden ... Could it be? Might it be him who discovered a source of Vray. But of course he died, didn't he?

289. 2 C

2-s fav. DELLA

DELLA: What are you suggesting?

290. 4 A

2-s fav. TRYST

TRYST: I'm sorry Della but I must be certain about a few things, not least to eliminate the possibility that the Volante and my expedition was used to transport this detestable substance ~~let us~~ assume *for a moment* that it was Stott/he must have had an accomplice, someone ... who would have taken over after he died ...

291. 2 C

2-s fav. DELLA

(DELLA IS FUMING)

292. 4 A

DELLA: Are you accusing me?/

293. 2 C

CU DELLA

TRYST: Asking you, that's all - was it Stott?

294. 4 A

CU TRYST

DELLA: Of course not - he wouldn't do anything like that./

295. 2 C

CU DELLA A/b

TRYST: Why did he disappear for two hours on Eden the day before he was killed?/

296. 4 A

CU TRYST A/b

DELLA: I don't know, I don't know anything about that -/

TRYST

*of course.*

/TAPE STOP/

(2 next)

/POSS. GO TO HERE/  
/ON SUNDAY/

(NO PAGE 2/49)



(31)

(169 on 5)

/5D, 1E      A3/

296A. 3      2 / 31. INT. CORRIDOR.

297. 5 D They walk in BOOM A3

On end of corridor      (THE DOCTOR AND ROMANA  
DOCTOR in R      ON THEIR WAY TO THE  
followed by ROMANA      BRIDGE)  
a step or two behind him.

Hold 2-s as they      THE DOCTOR: Rigg said that Tryst  
approach.      and Della were the only ones from  
the expedition to come aboard -

ROMANA: A stowaway?

THE DOCTOR: We'd better ask Rigg -

ROMANA:  
He's hit the bottle -

DOCTOR stops  
ROMANA stops

THE DOCTOR: What?

298. 1 E      ROMANA: He doesn't care about  
anything, just giggles and laughs  
all the time - a sick grin on his  
face./

Tight 2-s DOCTOR/ROMANA

THE DOCTOR:      That doesn't  
sound like drunkenness to me.

ROMANA:      Vraxoin?

(5 next)

(298 on 1)

ROMANA: But where from?

/CONT.

THE DOCTOR: Inside the CET  
projection! It's the only place.  
Romana, we've got no choice ...

ROMANA: What do you want to do?

THE DOCTOR: What do we have to do  
... We have to go inside that machine  
ourselves. /

299. 5 D

2-s A/b  
TRYST in C b/g

(THE DOCTOR TURNS  
TO SEE TRYST WHO  
COMES UP AND SPEAKS  
IN SUITABLY HUSHED  
TONE)

TRYST: Doctor, Doctor,  
Rigg told me about  
the drugs.

THE DOCTOR: Oh really Tryst?

TRYST: I believe  
I may be able to help you  
over this problem.

THE DOCTOR: Romana. *Please.*

(SHE GOES AWAY  
THE DOCTOR DOES  
NOT WANT TO GIVE  
TOO MUCH AWAY)

TRYST looks at ROMANA  
then at DOCTOR.  
Obviously he would like  
her to go.  
DOCTOR Nods to her.  
ROMANA out R.  
Tighten shot on DOCTOR/TRYST

TRYST: I'm very sad to say that I  
think the drugs were smuggled on my  
ship. I'm pretty sure I know who  
it was -

THE DOCTOR: You are?

TRYST: One of my crew, but he was  
killed. I believe he passed the  
drugs on before he died ...

THE DOCTOR: Yes?

(1 next)



(299 on 5)

DOCTOR: What?

TRYST: To Della /~~KEY~~ I questioned her about it. She wouldn't admit it. Of course -

300. 1 E

Tight 2-s fav. DOCTOR

THE DOCTOR: Perhaps it's because she's innocent? How do you know it's her?/

301. 5 D

Tight 2-s fav. TRYST

(TRYST ICES OVER)

TRYST: My dear Doctor, I've known her for years.

TAPE

P.A. ANNOUNCEMENT: Calling the Doctor. Would the Doctor please report to the Bridge immediately.

Widen to hold  
2-s as DOCTOR moves to  
cam. DOCTOR out R.

THE DOCTOR: Thank you Tryst. Did you hear that.

As TRYST turns away Pan R.  
to 2-s DOCTOR/ROMANA

ROMANA: Della indeed!

They go out R.

/N.B. NO SHOT 302/

/TAPE STOP/

CAM.5 + BOOM A PULL BACK?

1 PULL BACK TO POS.F

(4 next)

(62)

(448 on 2)

/2J(Vlad) C4/

2 /32. INT. POWER UNIT.

303. 2 J (Vlad)

BOOM C4

MS K9  
Widen shot  
to show leg of  
MANDRELS L + R f/g

(IN CLOSE ON K9)

K9: Have located power unit ...  
awaiting instructions Master -

Their long arms  
reach for him

(WIDEN.

WE SEE THAT K9 IS  
BEING PROBED BY  
MANDRELS A TENDRIL (MANDRELS 2 + 1  
MOVES TOWARDS HIM,  
THEN ANOTHER, AND  
ANOTHER.)

RECORDING PAUSE

K9 + MANDRELS OFF SET

DOCTOR, ROMANA, STOTT STANDBY  
OUTSIDE DOOR. K9 JOINS THEM

(4 next)



FISK HAS NOTEBOOK  
+ PEN IN HAND.  
COSTA HOLDS SNIFFER

/1B, 3B, 2B, A1/

2 / 33. INT. BRIDGE.

304. 1 B

BOOM A1

MS Doors.  
DOCTOR enters  
then stops, looking L.  
ROMANA to his R.

(TWO AZURIAN EXCISEMEN  
IN UNIFORMS.

DYMOND IS INTRODUCING  
THEM TO THE DOCTOR  
AND ROMANA)

305. 3 B

3-s FISK/DYMOND/COSTA  
FISK + COSTA turn,  
take a step in

Ah, Doctor.  
DYMOND:/ This is Waterguard Fisk  
and landing officer Costa of the  
Azurian excise. I've been telling  
them about you Doctor.

DOCTOR takes a step  
to excisemen.

THE DOCTOR: Ah, hello, listen,  
there's ...

COSTA behind DOCTOR  
to ROMANA

FISK: (VERY OFFICIOUS) Can I see  
your ident plaque.

THE DOCTOR: Can I just tell you  
about ...

306. 2

FISK: Let me see it. Now. /

4-s FISK/DOCTOR/COSTA/ROMANA

THE DOCTOR: Listen, on this ship ...

FISK: The plaque please sir.

COSTA: And yours Miss.

ROMANA: I haven't got one.

THE DOCTOR: Neither have I,  
listen ...

FISK: That's rather serious.

307. 3 B  
2-s FISK/DYMOND

THE DOCTOR: Drugs! Vrax! /

308. 2 B  
4-s DOCTOR/COSTA/ROMANA/FISK A/b

FISK: Names and dates of birth.  
Come on, come on. /

ROMANA: Romana

FISK: Romana who?

Zoom in to lose FISK L.

THE DOCTOR: Listen, officer, there  
are people on board this ship  
smuggling *drugs.*

COSTA: Name, date of birth.

THE DOCTOR: I don't know, we don't  
even know who they are yet.

309. 1 B  
MCU DOCTOR + FISK

COSTA: Your name and date of birth. /

(THE DOCTOR, REALIZING  
IT WILL PROBABLY BE  
QUICKER TO DO IT  
THEIR WAY IN THE LONG  
RUN)

310. 3 B  
MS FISK

THE DOCTOR: I'm the Doctor. Date  
of birth - hard to remember.  
Sometime quite soon / I think.

311. 2 B  
2-s COSTA/ROMANA

FISK: I would advise you not to  
play the fool with us. /

ROMANA: No, we wouldn't want to.

(COSTA SWINGS ROUND  
ON HER.

SHE GLARES) /

312. 1 B  
MCU DOCTOR A/b



313. 3 B THE DOCTOR: Will you please listen?  
Vrax is the most dangerous killer  
drug in existence, and it's on this  
ship ...  
MS FISK A/b

314. 1 B FISK: All in good time .../  
MCU DOCTOR

316 3 B THE DOCTOR: There is no good time!  
The criminals  
must be caught.

On group  
FISK L. COSTA R.  
  
Z/i to lose FISK L.

FISK: Costa.  
(COSTA PRODUCES A  
MULTI PURPOSE SNIFFER,  
A BIT LIKE AN OFFICER'S  
BATON)

COSTA: Alright, we'll start with  
you Miss.

ROMANA turns head  
to COSTA

(HE SCANS ROMANA  
WITH IT)

COSTA: She's clean.

(COSTA MOVES TO THE  
DOCTOR. SCANS HIM)

THE DOCTOR:  
These people must be caught.  
You're wasting time.

(THE SCANNER STARTS  
TO BEEP) /

317. 1  
3-s FISK/COSTA/DOCTOR

FISK: What is it?

(316 on 3)

ROMANA moves to DOCTOR

COSTA: ~~Vraxain~~Traces of it in his pocket.

FISK: So. Got to catch the criminals ah, Doctor?

THE DOCTOR: Oh for heaven's sake ...

FISK: You're under arrest.

THE DOCTOR: Can I just say one thing ?

DOCTOR looks L  
FISK + COSTA follow suit

DOCTOR + ROMANA run out.  
DOCTOR hits button R  
of door in passing.  
Doors shut.

COSTA + FISK  
run after them.

PAN R with them  
to press button

FISK: Well?

(DOCTOR LOOKS AHEAD + PAUSES)

THE DOCTOR: We've only got two seconds.

(THE DOCTOR GRABS  
ROMANA. THEY RUN.

THE EXCISEMEN ARE  
TAKEN BY SURPRISE.

THE DOCTOR AND  
ROMANA HAVE GONE  
BEFORE THEY CAN  
TAKE UP THE CHASE)

TAPE STOP

1 ON TO CAPSULE

3,4,5 ON TO EDEN

BOOM D ON TO EDEN

(4 next)



(302 on 1)

/4C. 5D A3/

2/34. INT. CORRIDOR.

BOOM A3

318. 4 C

MS wall L - corridor R.  
ROMANA in L, followed by  
DOCTOR. They run away  
+ out R.

(THE DOCTOR AND  
ROMANA HURLING  
DOWN THE CORRIDOR.

319. 5 D

LS down corridor  
ROMANA + DOCTOR in R  
they run away

THE CUSTOMS MEN  
IN PURSUIT)

320. 4 C

MS wall L - corridor R a/b  
COSTA + FISK in L,  
run away

321. 5 D

LS down corridor a/b  
COSTA + FISK in R.  
They run away

TAPE STOP

(3 next)

/1C. 3F. 2C B2./  
2 /35. INT. LOUNGE.

322. 1 C

(+ EDEN JUNGLE)

BOOM B2

MS Doors.  
DOCTOR enters, followed  
by ROMANA.  
Widen shot as ROMANA  
comes to CET.  
Turns it on.

(IT IS EMPTY.  
THE CET OFF.

THE DOCTOR AND  
ROMANA RUSH IN)

*Quick*  
THE DOCTOR: *1* Romana - the CET  
machine - quickly.

ROMANA: *It's running.*

(ROMANA GOES OVER  
TO IT AND SELECTS  
EDEN.

*Doctor: Get me Eden.*

THE DOCTOR LOCKS  
THE LOUNGE DOOR JUST  
AS THE CUSTOMS MEN  
REACH IT.

323. 3 F

On screen + Eden

EDEN SUNSET AGAIN + EDEN SOUNDS  
AS THE DOCTOR GOES  
OVER TO ROMANA.

324. 2 C

MLS DOCTOR

PAN him L to ROMANA

HE USES HIS SONIC  
SCREWDRIVER TO PULL  
OUT THE SELECTOR SWITCH.

ROMANA: Well? What do we do now?

(THE DOCTOR STANDS  
GAZING AT THE  
PICTURE:)

THE DOCTOR: Test a little theory  
of mine -

324A. 2

LS - DOCTOR + ROMANA run out

(THE CUSTOMS MEN ARE  
HAMMERING AT THE DOOR)

(Pause next)

Come on!



( 324 on 2)

(HE TAKES HOLD OF  
ROMANA'S HAND AND  
PULLS HER TOWARDS  
THE EDEN PROJECTION.

ROMANA RESISTS.  
REALISING WHAT HE  
INTENDS)

ROMANA: No Doctor! We can't, it's  
unstable -

(FISK AND COSTA ARE  
BLASTING THE DOOR.  
WITH THEIR GUNS)

THE DOCTOR:  
Come on Romana.  
*we must, we must!*

ROMANA: We'll get torn apart -

Hold doors in b/g  
They go out R.

RECORDING PAUSE

DOCTOR + ROMANA OVER TO EDEN

THE DOCTOR:  
come on.

*we've got no alternative*

*Come on.*

ROMANA STILL ISN'T  
SURE. THEY RUN INTO  
THE PROJECTION AND  
DISAPPEAR.

WE HEAR AN ANIMAL  
SCREAM)

325. 3 F

A/b  
THEN DOCTOR + ROMANA IN  
L. RUN THROUGH SCREEN.

TAPE STOP

134

EP.2

RUN TK

Closing titles

Dur: 51" or 1'12"

SOT

S/I T/J's

TJ7 Doctor  
TOM BAKER

TJ8 Romana  
LALLA WARD

TJ9 Tryst  
LEWIS FIANDER

TJ10 Rigg  
DAVID DAKER

TJ11 Dymond  
GEOFFREY BATEMAN

TJ12 Della  
JENNIFER LONSDALE

TJ15 Stott  
BARRY ANDREWS

TJ16 Fisk  
GEOFFREY HINSLIFF  
Costa  
PETER CRAZE

(TK & TJ's next)



TJ17      Passengers  
         ANNETTE PETERS  
         LIONEL SANSBY  
         PETER ROBERTS  
         MAGGIE PETERSEN

TJ13      Voice of K9  
         DAVID BRIERLEY

TJ20      Incidental Music  
         DUDLEY SIMPSON  
  
         Special Sound  
         DICK MILLS

TJ21      Production Assistant  
         CAROLYN MONTAGU  
  
         Production Unit Manager  
         JOHN NATHAN-TURNER  
  
         Director's Assistant  
         MONICA RODGER  
  
         Assistant Floor Manager  
         VAL McCRIMMON

TJ22      Studio Lighting  
         WARWICK FIELDING  
  
         Studio Sound  
         ANTHONY PHILPOT  
  
         Technical Manager  
         TERRY BRETT  
  
         Senior Cameraman  
         PETER HIDER

TJ23      Visual Effects Designer  
         COLIN MAPSON  
  
         Video Effects  
         A.J. MITCHELL  
  
         Vision Mixer  
         NIGEL FINNIS  
  
         Videotape Editor  
         ROD WALDRON

EP.2

136

TJ24      Costume Designer  
            RUPERT                      JARVIS  
            Make-up Artist  
            JOAN STRIBLING

TJ25      Script Editor  
            DOUGLAS ADAMS

TJ26      Designer  
            ROGER CANN

TJ27      Producer  
            GRAHAM WILLIAMS

TJ28      Directed by  
            ALAN BROMLY  
            C BBC 1979

/RECORDING BREAK/



EP.2

/RUN TK

Opening titles  
Dur: 32"

/SOF

S/I T/J's

TJ1      Nightmare of Eden

TJ2      by Bob Baker

TJ4      Part Two

/RECORDING BREAK/

(TK & TJ's next)